“Le Futur, C’est Maintenant” / “The Future, Is Now”
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DAFT PUNK - The electronic duo decided to engage against the flow of this period with their fourth album, an old-school super-production, recorded with instruments and quantities of guests. In galactic exclusivity, Guy-Manuel and Thomas explain themselves.

Welcome to the 21th Century, friend readers. Sit down in the third millennium, yes, on the rug, we hear the basses much better.

Our story begins March 3rd 1951, in a freezing studio in Memphis, Tennessee. Ike Turner and his band set their gear at 706 Union Avenue. The producer is Sam Phillips, only 28 years old, will found Sun Records a year later. While Jackie Brenston warms up his voice, a problem appears: guitarist Willie Kizart's amplifier died on the journey. We try... The amp spits, but Sam Phillips laughs, amused, he suggests keeping it on the tape.

The title "Rocket 88" recorded that day by the small team is considered by numerous historians to be the first tangible moment of a rock 'n' roll recording, because of this accidental distortion, boosting the band's sound. The story repeats itself in 1958, and this time it's the Shawnee Indian Link Wray who stabs with a screwdriver multiple holes in the speaker of his amplifier so that it can make a curious fuzzy sound "that reproduces in studio the noise of live". Out comes Phil Spector, first mad scientist of pop: considering that two drummers make a lot more noise than one, he builds a wall of sound with two drummers, four pianists, five guitar players, and seventeen tambourines. Not so practical.

In Great Britain, another pioneer named Joe Meek builds echo chambers, distortion and sampling. His glorious achievement ("Telstar") doesn't stop him from committing suicide in 1967. What follows is known. The little fuzz pedal becomes an institution with "(I Can't Get No) Satisfaction", first signature of Keith Richards which was the result of opening the Pandora’s Box of sound. From the boom of the sixties bands, we remember The Who, first of all to burn their instruments in the search of the barbaric Red Note in touch with their speed drugs, but also The Troggs, obviously.

Jimi Hendrix (again an Indian, Cherokee) will be the one to contribute the most: wah-wah, Univibe and overamplification, Hendrix spreads fire to thousands of guitarists, an army of guitar explorers. He leaves a perfect testimonial, the double album "Electric Ladyland."

Lou Reed, John Cale and Zappa work in demented atmospheres and acoustic ambiances. Glory and honor to Velvet Underground and to the Mothers of Invention. Pink Floyd spatializes our little rooms and finally popularizes the stereophony. But we should mention Dylan, always in search of what he called "the very subtle sound of Mercury", the Beatles and the labyrinthine "Revolution N.9".

Popping up are the crazy and very talented students of the second generation: The Move, the little pop masters, for whom 45" revives the recently evaporated dream of the Beatles.

In Detroit since 1969, the Stooges are the first garage band to benefit from the fat sound. They create a messed up, frustrated sound, primal, urban that will be the generator of the future punk revolution.

Jimmy Page, since the first Led Zeppelin tour, builds the song "Dazed and Confused" that lasts more than twenty minutes in certain concerts and includes the use of the Theremin, mixed to the feedback of the guitar.

White Noise, the first “all synthesizer” group, releases on Island Records the album "An Electronic Storm" (1969), that strangely mixes infra-sounds and recordings of sexual ecstasy, with the consent of many groupies.

For many years, the whole of European sound envied Pierre Henry (from Groupe de Recherche sur les Musiques Concretes -Research Group on Concrete Music), "Ceremony", his collaboration with Spooky Touch, stays unforgettable, given only one time in concert at the Olympia.

In February 1973, your host is seated in the amphitheater of the faculty of Nanterre. Everybody is here: Paul Alessandrini, Jean-Francois Bizot, Richard Pinhas, JP Lentin, Jacno, Maxime Schmitt, etc, when arrives in a gritty sound the duo Kraftwerk, and the first wall of synthetic machines.... Kraftwerk takes again the revolution where it almost started.

Really inspired by that krautrock, Hawkwind starts the trend of drones troubled by the claps of synthesizers. Their bassist Lemmy will then further push the concept of "everything louder than anyone" in the Motorhead trio.

Let's not forget David Bowie who, from 1977 to 1979, gives a last touch on his Berlin trilogy, doubled by two elegant Iggy Pop solo albums that work, between a hissing noise and interference, an ultra modern and blowing rock, with the help of the usual suspects: Brian Eno and Robert Fripp.

Of all punk bands, we mention the Sex Pistols, because of the stainless sound wall that Chris Thomas, engineer of the Beatles and Pink Floyd, created for them...

But also the Pistols were going to give birth to Public Image, monumental sonic boom that blends toxic guitars, dub basses, and primal screams. "The Metal Box" is a new peak in the sound saga, finally making the link between the whitest rock and the blackest music.

On the side of the funky brothers, we didn't stay stunned at the Apollo. James Brown synthesized funk since "Papa's Got A Brand New Bag" (1965) and Hendrix opened the gates of powerful deliriums (Funkadelic, Parliament, Bootsy Collins, Earth Wind and Fire). Sly Stone incarnated a real tall sorcerer. His voodoo cauldron where grew a black and white gumbo, rock and funk, synths and clavecins seduced the massive crowds since Woodstock. Stevie Wonder, Quincy Jones, Curtis Mayfield, Barry White, Norman Whitfield, Isaac Hayes: architects of sound.
Hendrix the Cherokee is the initial inspiration of Nile Rodgers (a quarter Indian himself, of course) who, with his father Bernard Edwards, invents a sonic combination of ultimate funk, the Chic Organization, who will be known a successful formula (Sister Sledge, Diana Ross, Bowie, Madonna, Duran Duran).

In Europe, an Italian named Giorgio Moroder puts Munich on the map of world sound capitals. He records the singer Donna Summer in plain orgasm (definitively) and gets from it "Love To Love You", stringy discoid based on a seismic beat of drum that the Stones, Rod Stewart and Bowie will know to use. Even more than Moroder's kick, the Chic sound touches us and relies on a bass and a guitar, as surely as the sound of Black Sabbath.

Rock or funk, the giants of sound all knew their glory hour. Notably when Michael Jackson had fun mixing both styles, but let's not anticipate. The Sex Pistols' album made a sweet noise since its release. Frankie Goes to Hollywood double LP would durably mark the next step, the 80's. "Welcome To The Pleasure Dome" was a super British production and a beautiful trick too: the Yes members went each night to remake the kids' parts recorded in the afternoon...

The trend was stuck. In 1990, Depeche Mode stabbed "Violator", fundamental album where the synths were stumped on like guitars. In homage to Bowie and Kraftwerk, U2 accomplishes the really probing "Achtung Baby". In America, Trent Reznor opens lots of roads but sinks at the gate of the long awaited masterpiece (failure of "The Fragile").

Hopefully, the 90's propose grunge. Grunge is a delightful combination described by Sub Pop Records as "the meeting of Black Sabbath and the Beatles". But Kurt Cobain refuses the new and problematic challenge of the overrepresentation of rockstars and we know what happened of the new

grunge sound and the end of golden age of rock... The outbreak of the machines ideally freezes the debate for seven years (1994-2001).

1993 important year: Daft Punk begins to pass out maxis (EP) in a rave at EuroDisney park, and it's the year "In Utero" got released AND the premiere of Radiohead. Would Cobain work with synths today, like Thom Yorke?

Understanding that Britpop is too nostalgic, the English suddenly send some futurism, some big beat: Prodigy, Chemical Brothers, Massive Attack, Tricky. For the first time, a real sibling-y feeling characterizes this new electronic scene that spreads from Europe to Japan via the raves, then the clubs.

Let's get reassured: rock came back to make the guitars meow in 2001, with The Strokes, The White Stripes and The Libertines. But here, it was over with the fat sound. Over the search, the studios in lock out and the producers demented. The rare bands that are still active (Strokes, Vaccines, Arctic Monkeys) tend now for a sparkly and less heavier sound, à la Smiths...

Here, roughly, the few reflections come through our minds in the elevator of a Parisian palace where we wait for a two hour interview with Daft Punk, before the release of its new discographic experience, "Random Access Memories", to appear May 21th 2013.

Let's resume: Ike Turner is no more, Phil Spector is in prison. Have the Daft found a new electro-acoustic solution to restart the fucking mess?

A REAL DRUMMER

ROCK&FOLK: In what state of mind were you at the beginning of this album?

Daft Punk: We started this disc in 2008. For a real long time, it wasn't an album. We just made music, researching and experimenting. We weren't saying: we're making our fourth album. We started the project at a time where we felt disconnected from music all around us. We were a bit perplexed, more in the search. The novelty, it was to say: for the first time, we're going to go in a recording studio. It is our first studio album, until then it was always homemade music.

R&F: Why this wanting of studio?

DP: There are things we can do in studio and that we couldn't do at home. Therefore, we live in an era where music is made on portable computers. It

was the idea to say: something is getting lost. Let's go in studio, let's make contact with our idols, these musicians that made us who we are as people... For five years, if we subtract the "Tron" pause, we were in search mode.

R&F: In search of an ended era, the one of the studios...

DP: Exactly, to try go back to find a know-how ability. Careful here, we're not trying to go back in time. We just try to rediscover that invisible line between classics. We wanted to break the curse, show we could still make an enthusiastic, ambitious album today. Even if the present climate is totally pessimistic, depressing, cynical. We propose a generous thing, innocent and very free. However if we take a look at the pop and electronic scenes, we can see that this concept of liberty has been somewhat lost. Nobody tries to push the boundaries.

R&F: Listening your album, we discover 73 minutes of creative madness. A bit like when we listened to Todd Rundren's "A Wizard, A True Star" on acid. It's luxurious, full... It pleases us to know a band can still dare to do this kind of thing...

DP: The idea of "still can", it's exactly that. We tried to see if it was still possible. Nobody ever tries anymore. Why? Lack of material, of ambition, of wanting, even all three? In the meantime, the know-how gets lost, an economy crumbles, a general discouragement wins. And then the weight of the great classics is heavy.

R&F: Nobody dares a Double White... A "Songs In The Keys Of Life"...

DP: Right! And it's true that it takes time. This album took us years. Who can work in the search, like us, self-financed but without any guarantee of results?

R&F: If the results were below your expectations?

DP: Trash! We threw everything away. We released nothing. It was of course a bit anguishing, month after month, to try to enter the sound experience, it ended up being exploratory. In the last months, finally, everything crystallized. There, we had multiple titles... At a certain moment, we thought only make ONE track! Another challenge that the rockers in ourselves thought: can we still make a dance album with a real drummer? It was the guide line. Escape the general automatic pilot that characterizes today's music.

R&F: And so, it's the robots that are going to stop the automatic pilot of pop music?

DP: It would be classy, no?

LIKE SOMETHING PROG

R&F: Did your stop by at Disney for the "Tron" movie modify your perception of music, or of your business?

DP: Totally. From an inside point of view, everything changes every time (laughs) but let's get back to 2008... We spent the year in lock-out in a studio, we made music all day. After a year, we listen and say: "Interesting compositions, but the production doesn't follow. We throw out everything." Disney contacts us at that moment to make the music of "Tron". It's not that well paying at all but we accept, because we want to work with an orchestra and we like the idea to participate in a cyber-sound and light in 3D, ultra technologic and great show. After a year on "Tron", after having met engineers and made a huge acoustical work, we come out revitalized. We find our liberty and suddenly the desire to make our own music... with musicians. "Around The World", already, made an homage to Nile Rodgers and Bernards Edwards. But it was homemade disco. We fantasize, we decide to take the best of the gold age of funk, 1975-1982, before the coming of the new wave and the numeric sound. We want to recreate a really warm sound with few machines and lots of the elite of musicians, drummers, bassists, guitarists. Everyone that worked on that record was a witness of this magic era. The sound engineer, for instance, recorded Prince's "Controversy", among others. These people transmit us a know-how, a technique, an artistry that is about to vanish.

R&F: This album's sound is exceptional: very sophisticated and yet a heart beats in the middle of these machines...

DP: There is life. We're talking about layers and layers of recordings. We started in Paris, then Henson studios, Capitol, Conway, Electric Ladyland in New York. And progressively through hours of work, all this talent reunited, it necessarily contrasts with all that comes out, naturally.

R&F: There are singers... Paul Williams, Julian Casablancas, Pharrell Williams... And we feel in there something pointing toward something of an homage to Michael Jackson, The Cars or Steely Dan...

DP: You found all three. Steely Dan is a good example. One of the drummers we hired was the one of "Off The Wall" (JR Robinson) and of "Gimme The Night" of George Benson. We had the guitarist of "Thriller", Paul Jackson Jr, in addition to Nile Rodgers. So, people connected to a certain elegance, a West Coast interpretation rooted in Los Angeles, in those famous studios where were created Fleetwood Mac, Quincy Jones and other legends.

R&F: And you printed your sound touch blowing synths... What robotic machines did you use this time?

DP: We work with a brand new modular synthesizer but that harkened back to the sound of the "Clockwork Orange" era... The production and the recording were made like something prog. So we had to keep a pop spirit, like Wizzard and The Move. Wizzard de Roy Wood, it's really powerful, inspiring. In 1973, they adopted a glam and rockabilly look with big wigs, bananas and the dive in a hallucinating Spector trip.

HAD TO BE A KILLER

R&F: And if it was that, rock music? Make the sound move? You talked about Spector, then there was James Brown, Hendrix, Kraftwerk, Depeche Mode, those people have changed the sound...

DP: We make music as fans. That's what motivates us. Try to give what we've received. We have to chance to do it, at least we tried. So we started from magic albums, those like Quincy Jones' for Michael Jackson. Those records are an invitation for travel. We travel less today. The big trip, it's the concerts. People find life in a theater, in festivals. The other strong idea, it's some of Pink Floyd's and Led Zeppelin's albums that are a little bit like Stargates, the psychedelic portals to a parallel world.

R&F: Explain it to us?

DP: For years, we made loops and our albums worked, Ok. Those loops, which we contributed to, imprison the music. When we listen to loops, it's like we run in circles in a prison yard... Well, music can once again become a panoramic invitation to travel, to dream... but technology didn't help. The bar lowered. The musicians can't compete anymore with the History of rock. It's too huge. Many give up. It's not doable anymore, the predecessors were too strong. And however, electronic music in kit, it's really easy to do, the computer does it all by itself. Anybody can craft from home something that rings right now like what comes out of his radio. Loss of magic. The studio, it was for size. To enter there, you had to be a killer, with a level of *whew!* Inside, it was virtuous and esoteric. A dream. Today the Kubrick's monolith, it became that (shows his phone). Before, rock was an identity marker, there you have it, I like the Smiths...

R&F: There, you have it, I like the Stones (laughs)...

DP: Us too! We saw them at Mogador, first row, it was phenomenal. Today, new generations use other ways to express themselves than music. What became of music? I don't know... The pop music, however, it became like the

television: in two years, shows that have a very important value will be forgotten, totally deflated.

WE'LL SEE AFTER

R&F: The business state of records?

DP: Less ambition today, that's clear. Alternative scene is good, MGMT, Animal Collective, those are the people that follow the alternative psyche, like Pink Floyd early on. But Pink Floyd, at that time, it was mainstream! On that, we lost it. The challenge is to see if we can make something mainstream experimental, massive and panoramic all at once... No music anywhere sounds like this album. We come back from four years in the studio, sorry, we were a bit disconnected (laughs).

R&F: Twelve years later, are you satisfied to have stuck behind your helmets?

DP: Hard to know what would've happened for us with the anonymity. We have no regret on that subject. We have a normal life. We met at twelve, we listened the Velvet Underground and the Doors. We created those robot personas, we see the next generation appropriating it and it pleases us. Last year, the robots made an Adidas ad with the "Star Wars" robots. Then the robots were in a "Simpsons" episode. To achieve mixing Ziggy Bolan and "Star Wars" and integrating into pop culture while staying anonymous, it was fun. We both have a superhero ego.

R&F: What superhero most defines Daft Punk?

DP: The overpowered alter ego grants you powers. It's really interesting to live. We're like Bruce Wayne in "Batman". Bruce Wayne doesn't have any power. He's got a motorcycle, lots of cash to make gadgets...

R&F: You're like Batman and Robin?

DP: We're two Batmans (laughs).

R&F: How will you present a project as incredible as this 4th album? Videoclips? A tour?

DP: For now, there won't be any clips. The record was made in studio pretty much old school, we're going back to find the spirit of the great shows of the giant billboards on Sunset Boulevard for bands like Love, Doors, Led Zeppelin. On certain TV shows, we send 15 or 60-second spots. One, we don't want to put too much image in the mind of people, second, the major part of records we like and that are the inspiration source for this record,

those are pre-MTV albums. You've got the sleeve, lots of pictures and info, that's all, and the absence of visuals around the Beatles doesn't bother us, which in fact opens up their music even more. "Thriller" is the ultimate masterpiece. After, it won't be the same anymore because of videoclips. Our vision, it's: there, the record's here, listen to it, dive in it, we'll see after...

R&F: Your team is a strange mix of old rascals and crazy young dogs...

DP: Right, all reunited to create the future music... Everybody, all those myths, looking in the same direction.

R&F: Of all the deceased, who do you miss?

DP: Many... but especially Elvis and Tupac.

RUMORS

R&F: Let's talk about some rumors about you... Jerome Reijasse, reporting on your Bercy gig in Rock&Folk, submits the idea that at a moment, entirely houellebequian (Note of the translator: Michel Houellebecq is a contemporary French author), that you could pass your helmets to some actors and watch yourselves from the seats of the stadium. True or false?

DP: It would be possible. But we make too few concerts that it would be dumb to not be acclaimed by 20,000 people. In 1997, it was sixteen years ago, we played at the London Astoria. We do the soundcheck. I leave. Many people are waiting in line to get in. And there, some dude tries to sell me tickets on the spot. In a Bunuel movie, we'd buy tickets, we'd enter and we'd wait. And then, things would happen...

R&F: Wearing a helmet, in live, it's hard?

DP: Yes, yes. For a lot of reasons, visibility most of all. We can't see very far, it's hard. But we enjoy the adventure to its fullest. Context: in 1997, we played at the Elysee Montmartre in front of 1700 people, in 2007 we played at Bercy, 17,000. Foreign concerts: from Sarrebruck, 400 people, to Coachella, 40,000...

R&F: Exactly, what have you felt at Madison Square Garden when Phoenix invites you for the encores?

DP: At fifteen, we met Laurent from Phoenix. We made a band together, Darlin', "Influence Velvet, Stooges, Beach Boys", Guy-Man placed our flyers at Danceteria, at Mouffetard... What is the probability that twenty years later, we're back on stage of the Madison Square Garden, all three of us?

Our stories keep crossing, we'll be reunited again at Coachella in two weeks.

NOT TO BECOME A BOURGEOIS

R&F: From facts, you made everything well. From the start of the band, you looked in control...

DP: Right, we protected ourselves with anonymity that prevents us from losing our minds... And we're only two. It's much easier for the band decisions. We've existed for twenty years. It's our fourth album. We hope it's our best. Normally, it doesn't go better... The ultimate rock mystery: what kills creativity? Success, cash, complacency? Fame? How can we make protest music when we live with kids in an 800 meter square home? We approach music like a movie. The great directors get better with age. They found the secret to grow old without getting too bourgeois.

R&F: Another rumor, Daft Punk refused a million dollars to mix one night in Dubai. True? False?

DP: It's possible, it's very possible (smiles). We don't do Daft Punk for the money and often we've refused stuff like that. Together, when we make our records, we don't like to be disturbed. It was that, for us, the idea to do everything well. Therefore, no households (comfort zone?). We refused 4 million dollar plans. Let's understand us: we absolutely do not have this money in our bank accounts, but our artistic approach has more value than that. In fact, for twenty years, we've refused 95% of the stuff that we'd get proposed. We are happy with what we have, how we live. We live our passion. We don't need this, especially when we're not artistically compromised.

R&F: Except when you work for the Incorporated Mouse, Walt Disney, no?

DP: Then again, we remember that the illustrator Moebius did this run before us, he worked on the first "Tron", and it interests us. We spent more than a year on the project and we lived it like a stage, a learning experience. We had a common objective with them, the movie, and we delivered our vision of the project, and it pleased them, no clashing. On the other hand, straight in our shoes, we refused promotion and the 600 interviews proposed by Disney. We disappeared without having to handle that.

R&F: You became in a way directors yourselves, proposing your record scenario to a bunch of admirable actors...

DP: Direct those musicians, mix our performances to theirs, it's a unique record. We can even speak of musical events. Moroder and Nile Rodgers are also remarkable. To make them meet, it was like an exceptional great concert, Bangla Desh, We Are The World, that kind of spontaneous meeting. That record, it's Daft Punk & Strokes & Chic & Moroder & Paul Williams & Animal Collective & Gonzales & Pharrell Williams, and it can generate a thing as coherent as a Tarantino casting.

R&F: How to conclude?

DP: We'd like to add that the album doesn't have any programming. Everything, even the synths, is played live. Everything was recorded on analog tape. The hallucinating part, it's that we just made our first studio album with a band after twenty years, and there is only one and one sample only, on the last track. We are vectors. For twenty years, we’ve sought to contribute. To make something worthy of what we used to love. Even if it doesn't please anybody, it's not that important, we got closer to classics from the past.

TEMPTATION OF THE POSSIBILITY OF A MASTERPIECE

The state of figure of Nile Rodgers tells well what the recording of the album was. The Daft Punks prepared for four years an instrumental on which they dream of inviting Chic guitar player. The making of the instrumental rug takes a year and a half. The guitarist records his guitars in seven hours, with his favorite 1959 Stratocaster. Stumbling into Electric Ladyland studios with his guitar under his arm, no amplifier, no pedal, Nile Rodgers plays his parts on instinct. "With Hendrix and Keith Richards, Nile Rodgers is the most recognizable guitarist. He invented the harmony of chords. Despite what we might imagine, the Daft Punks have always been fascinated by the electric guitar. They tell us about Ty Segall they just met and which riffs impressed them.

Two hours with admirable boys... But is their record going fly or crash? Take it from an old man of the old time, who saw more than one "Chinese Democracy" sinking on the heavy indifference of our contemporaries. This album by the Dafts, in our time, and whatever its fate, represents a huge risk, for them just as for their record label. The hour of its release, the electronic fans can pout about the effort, find this exploration the roots of the band, of everything that makes up the Daft's DNA, strongly passed out and deceiving. Just alike, the classic rock fans can reject the entire project with the rude determination that characterizes them sometimes.

This disc, we heard it, listened at Sony, with the handpicked privileged few. And we discovered... the incredible. Daft Punk settled with a beautiful

unconsciousness with all the problems at once. Make an album, a good album, an exceptional disc, by the sound, the inspiration, the project mainly.

In short, we'll say the Daft Punks became almost universal behind their helmets, some seeing in them the future of music, others never ceasing to underline the continuity of a striking spirit. And why not? The Dafts mainly chose to publish a dizzying fourth record, brilliant, favorable to the lyrical flights of fancy of journalists. Who didn't dream of that? A five-star record that reminds us the happy era of the "Exile On Main St", "Blonde on Blonde", "Physical Graffiti", "The Dark Side of The Moon", "Songs In The Keys Of Life"... One more time, there were plenty of risks to try such a thing: more on the right, it would've been some Deodato, more on the left, some Throbbing Gristle. Succeeding to triumph on all, the Daft Punks propose an attempt of the possibility of a masterpiece, in the ambiance of a rocket taking off. This disc is the triumph of the French brain bending over with a beautiful arrogance on the spirit state of pop, finding lost tracks without forgetting to create, invent, imagine.

Think you'll be able to wait?

Album "Random Access Memories" (Sony Music)

MAKING OF

It happens in a large photo studio located on the last floor in a block building, in Paris’ 11th Arrondissement. Daft Punk have requisitioned the place for the whole day, elsewhere their team lunches (healthy) without we’re really knowing who among these people will dress the electro robotic costumes. At the side of R&F, we drink coffees and install the requisitioned accessories for the meeting (guitars, drums, chess game – on which box is the queen good grief?) and William Beaucardet installs his projectors. It’s weird to be called, the attending people have to sign a drastic confidentiality agreement, 4 double-sided pages, 8 in total.

At the agreed hour, an employee from the Daft staff comes asking (in English!) if the group has to come put their robot costumes on. 15 minutes later, we see Thomas Bangalter and Guy-Manuel de Homem-Christo roll in their black made-to-measure costumes (® Yves Saint-Laurent), with glitter jacket and boots. We ascertain that before putting their masks on, the Dafts wear some sort of balaclava like the drivers of Formula 1. The helmets (silver for Bangalter, golden for Homem-Christo), however, are put on by two assistants with white gloves on. Once dressed, they (the assistants) throw them in quasi total darkness. That won’t be the case for the concert version. Daft Punk poses without really knowing how to do the job, first with the instruments, then with the chess pieces. An assistant comes regularly to adjust a fold or a hem with precision, while the R&F team tries somehow to

remember who is who. “Guy-Man, could you tilt the handle of the guitar a bit?” Stifled answer from under the helmet: “No, I’m Thomas.”

Thanks to Clement and Hugo